THE CARMELITE

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COUNTY PLANNING

Monterey Peninsula has three representatives on the newly created County Planning Commission. The personnel, as announced last week, includes E. H. Tickle of Carmel Highlands, Col. H. H. Pattison, Carmel Martin, of Monterey, Harvey Burns of King City, Herbert Baltz of Salinas and Ed Pfingst, representing the northern section of the county. George Dudley, chairman of the Board of Supervisors; District Attorney A. E. Warth and County Surveyor Howard F. Cozzens are ex-officio members of the commission.

Although its personnel is complete, the commission will not be legally existent until February third, due to the fact that thirty days must elapse between the final reading of the ordinance creating the commission and the date when it becomes effective.

SILENT PICTURES

A group interested in the continuation of silent motion picture screenings in Carmel has arranged a meeting to be held at the Arts and Crafts hall on Thursday evening, January ninth, for discussion of the local situation.

Much interest was shown in the silent picture experiment recently undertaken at the Playhouse, but the measure of support on the part of the general public was hardly sufficient to afford the necessary financial security to the venture. This aspect, among others, will be taken up at next week's meeting.

It is hinted that there is a possibility of a regular schedule of silent films at the Playhouse in conjunction with the presentation of "talkies" at the Golden Bough.

METABOLIC CLINIC

Dr. R. A. Kocher has been informed that a portion of the funds bequeathed to the Metabolic Clinic under the will of the late Mrs. Grace Velie Harris, has been released. The will is now in probate in Los Angeles county court.

It is Dr. Kocher's intention to resume construction work on the clinic buildings at an early date.

THE PUEBLOS' FIRST CHRISTMAS

The December moon was full, and the tides rushed high
Into the wide river mouth. On the hill nearby
Stood the Mission of San Carlos Borromeo, newly founded,
A cluster of clay huts, by a low wall surrounded.
The new Mission bell, by a cross-beam suspended,
Rang in its first Christmas, with its own echoes blended,
Echoes from the valley, from the hills on both sides;
In between from down below roared the loud tides.
Spurred by curiosity, and halted by fear,
Across came the Pueblos, but dared not draw near.
A frightened group, they gazed, and they saw the open wings
Of the gate like a strange trap, baited with strange things.
Out came Junipero, carrying as a charm
His gentle serenity, and calmly raised his arm.
He said not a word, but his gesture was mild
As a child's who beckons to invite another child.
They followed him slowly; they entered the yard;
They gazed and they listened, and kept on their guard.
Junipero led them where the Mission bell rang,
Near a huge wooden cross, and there the Padres sang.
He showed them an image of Mary, the Holy Maid,
With her infant Jesus, low in a manger laid.
And he told them in their tongue that without a spear or shield
The babe could brave an army on any battlefield.
'And yet,' he said, 'he is a king of peace and patience rare.'
There came a shot; a soldier fired his gun into the air.
The Pueblos screamed, by terror struck, and fled like birds on wings.
'Who will protect us from the peace this infant godlet brings?'

—August Mahr.

COUNCIL MEETING

On account of the holiday, the regular monthly meeting of the City Council will be held this week on Thursday evening, instead of Wednesday as usual.

Steps will be taken at this meeting preparatory to a bond election on the town hall issue.

POLO AT DEL MONTE

The finals of the low goal polo tournament will be played this (Wednesday) afternoon at the Del Monte grounds, commencing at two-thirty. Finals in the "consolation event" will be played Thursday afternoon and on Saturday and Sunday there will be special matches, the details of which are to be announced later.

THE GALLERY

A transformation has been wrought by workmen in the DeYoe building on Dolores street—the former quarters of the Pine Cone Press—which will be ready for occupancy during the coming week by the Dene Denny-Hazel Watrous Gallery.

The Gallery is to serve a dual purpose as a display and salesroom of modern decorative art and as an exhibit, lecture and recital auditorium.

Around Town . .

The Botkes drove up from their new ranch home in Wheeler Canyon during the week. They have left Los Angeles for good and are now owners of ten acres under apricot trees and studios near Wheeler Canyon, Santa Paula. They had not been in Carmel since they sold their house to Lincoln Steffens two years ago. Jessie Arms Botke is to have an exhibition in New York in the spring.

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Mr. and Mrs. Martin Flavin are back for a very short time at their Carmel Highlands home. "Too bad you're back," one Carmelite greeted Mr. Flavin at the Post Office the day after his return; "while you were away we thought we were the authors of these Broadway successes. All Carmel has been claiming authorship of your plays. Now we shall have reluctantly to give it back to you." But our superiority complex will not have to be in abeyance long. Mr. Flavin leaves at the end of the week, for Hollywood, where he has a contract with M. G. M. for eighteen months to be preceded by a three-months try-out for both sides. This contract has not been made only on the merits of Mr. Flavin's present plays on Broadway. Before he went to New York last year M. G. M. bought several of his one-act plays. His work will be to write dialogue.

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David Prince, who recently resigned as manager of La Playa Hotel, has been appointed business manager of the new hospital in Monterey.

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Charles Lane, J. Farrell McDonald, Richard Carlyle and Johnnie Walker, of the Hollywood "movie" colony, are in Carmel over the holidays. The last-named two are guests at La Ribera.

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A delightful after-Christmas party was held at the home of Mr. and Mrs. H. F. Dickinson on Sunday afternoon. Many old friends gathered round the piano and sang carols to their heart's content. There were many children present and their simple pure voices were a joy to hear. Little Dorothy Woodward sang "Here Where the Oxen Kneel." No one who saw the Nativity Play at the Sunset School this year will forget the charm of the child's voice lifted purely above the accompaniment without effort or strain.

While the children were singing a fall of snow come down from some mysterious place and added to their joy. It was too much for Shimbo, Pete and Max however. They swooped down upon the snow and began to gather it into piles. The fun grew louder than the singing and very soon mothers were trying to extricate the struggling little figures and restore peace.

Youngsters present were Jon and Derek Becking, Shim Newby, Pete Steffens, Helen and David Deusner, David and Max Hagemeyer, Flavia Flavin, three little Woodwards and others. The College set was well represented by Henry Dickinson Jr., from Reed College, Hester Schoeninger from University of Southern California, Leslie Tooker from Oregon, and Edith Dickinson down from Mills College. Miss Wurzman gave them a short impromptu lesson in German. Among the mere grown-ups, in addition to the parents of the youngest and younger sets, above, were Mr. and Mrs. Ralph Skene, Hazel Watrous, Dene Denny, Fritz Wurzman, Miss Mary Bulkley, Miss Kissam Johnson, Mr. and Mrs. George Seideneck, Miss Morewood, Bertha Wardell, Charles Sumner Green, Mr. and Mrs. John O'Shea, Mr. and Mrs. W. W. Wheeler, Lita and John Bathen, Mr. and Mrs. Arthur Shand.

These gatherings at the Dickinsons are among the most happy events that happen to Carmel. Friend meets friend and there is much talk and laughter; but around and through it all there is a sense of true comradeship . . . as if for the time the Dickinsons had spread their arms a little wider and taken in Carmel for a family.

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The Robinson Jeffers returned to Carmel yesterday.

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Peggy Palmer, recently the gifted contributor to our contemporary, now of the San Francisco "Call," sold a number of sprightly and very attractive paintings to Courvoisier's which were on exhibition and sale as Christmas cards. The "Peggy" of the "Matoor Mind" in riding boots and upturned nose figured prominently in them.

GOLF

Del Monte is preparing for another big golf year in 1930, as indicated by the following schedule for the first three months:

January 12—Blind Bogey, Del Monte.

January 18-19—Oregon, California Team Matches, Pebble Beach.

January 26—Golf Sweepstakes, Pebble Beach.

February 2—Golf Sweepstakes, Del Monte.

February 12—Lincoln's Birthday Flag tournament, Del Monte.

February 14-16—Valentine tournament, Del Monte.

February 21—Gold Vase tournament, Pebble Beach.

March 1-2—Annual Bletherin' tournament, Del Monte.

March 3-7—Pebble Beach championship for Women, Pebble Beach.

The Woman's Club . .

Calendar of Meetings for January

At the Scout House:—

3—Book Section
7—Bridge Section
8—Current Events Section
9—Music Section
15—Book
21—Bridge
22—Current Events
23—Music

Garden Section Meetings:—

2—At home of Mrs. Chas. Eells, San Carlos and Santa Lucia.
16—At home of Mrs. Rolf Eskil, North Casanova.
30—At home of Mrs. George Coblentz, San Antonio and Eighth.

The Forum—

7—At Pine Inn, 8:15 p. m. Sponsored by the Garden Section. Illustrated talk on Rock Plants by Mr. Borsch, of Portland, Oregon.

THE FORUM

Fred J. Borsch, a flower grower of Portland, Oregon, and R. J. Clary of the Garden Department of Better Flowers, will speak at the Pine Inn at 8:15 P. M. Tuesday, January seventh, on perrennials, rock plants and lapines, the construction of rockeries and rock gardens, different types of water pools, etc. Among the slides are some showing the newer varieties of delphiniums, hybrid tulips, alpine plants and others.

Mrs. Rowntree of the Highlands, who is herself making a study of rock plants, has heard Mr. Borsch's talk and has seen his slides. She says that he knows his subject thoroughly, that his slides are good, and that he has probably the largest and most varied collection of rock plants anywhere on the coast.

Rock gardening has been popular in England and in the East for some time and it is rapidly gaining favor throughout the West. People who are working with rock plants here find that they do extremely well in our climate. It ought to be interesting to hear and see how they grow in Portland, Oregon where the climate is very much like ours except that the winters are colder and the summers more damp.

This talk will be second in the series of evening programs offered by the Carmel Woman's Club Forum. The public is invited.

AT THE PUBLIC LIBRARY

Among the December additions to the Public Library were:

Mann,—Buddenbrooks and the Magic Mountain.
Kaider,—Southwest Cook Book.
Auslander,—Winged Horse Anthology.
Milne,—Those Were th eDays.
Jeans,—Universe Around Us.
Williamson,—Wet Flanders Plain.
Lovelace,—Early Candlelight.
Masefield,—Hawbucks.
Haldey,—Sinister Shadows.

HAPPY NEW YEAR

By Sue Core

With a deep sigh of relief we announce that the more or less merry Yuletide is over. We have finished the last of the turkey; we have carefully put away the folded tissue paper wrappings and thriftily wound up the gay ribbons for emergency needs later. Most of the Christmas gifts have been surreptitiously carted back and exchanged for something really useful, while the more impossible ones, we've stowed away in the little closet under the stairway, to be fished out later as bridge prizes or used in turn as gifts for those against whom we harbor some special grudge, come next Christmas.

And now during the little breathing space left before the influx of bills, let us take one look back over the balance sheet of the old year, before we turn the page and start the record of the new.

To express it mildly and gently, the past twelve-month period has been a tempestuous one, generally speaking. International feuds, famines, floods and revolutions have been the order of the day. Gang wars, dry raids and sensational legal tilts have chased themselves in rapid succession across the front page news fields, while sea tragedies, land accidents and air disasters have been legion in the travel world.

Fantastic incongruities have characterized the doings of those in the public eye. Millionaire oil magnates have been put to rolling pills in Washington jails while wealthy society matrons of the nation's capital went to the mat over the question of who should sit where and why, at ice cream festivals or such like. Femininity has been started on a disastrous venture in the fashion world, wherein we will soon be swallowed up completely in a dark whirlpool of long skirts, whalebone corsets and starched petticoats. Dire happenings have been the lot of those popularly known as ticker-tape worms, brown derby politicians, and congressional Solons afflicted with incurable leaky-suit-case complexes.

Balancing these cataclysms on the credit side of the ledger, the Garf Zeppelin flew around the world, Lindbergh got married, we now have gas ranges and automobile painted in all the hues of the rainbow.

Altogether it has been a stormy, turbulent year with much of good in its ups and downs, but marked by such rapid changes in social, political and economic circles that we have been left in a state of confused bewilderment, nationally speaking.

Nearer home it has been different, however; for California, a part of, and yet rising serenely above the catastrophes and depressions of the country as a whole, has gone strongly and sturdily onward. There have been little troubles of course, but in the larger sense, 1929 has been a period of peace and constructive prosperity for California as a whole.

Crops have been abundant and prices good. Shipping has made giant strides and business is brisk. The tremendous civic improvement movements of school and road building, in which California leads the nation, have moved steadily forward. Population has increased substantially; visitors in increasing thousands poured through its gates this last year, and legions of these, having seen, decided to stay.

All in all, California has much to be thankful for, looking back, as well as sound reason for the buoyant, eager expectancy with which she is facing forward, waiting impatiently at the door of the future, through whose just opening portals will soon be ringing throughout the land the joyful greeting of "Happy New Year."

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ROTH STRING QUARTET

Coming to the Theatre of the Golden Bough on January twelfth under the auspices of the Carmel Music Society.

MASTER EXPONENTS OF CHAMBER MUSIC

When the Roth Quartet of Budapest appears at the Theatre of the Golden Bough on January twelfth in the second concert of the Carmel Music Society's winter series, Peninsula music lovers will have the chance long looked for to hear what is considered the greatest quartet ever heard in America. At no time in the history of chamber music in this country has any organization created the sensation which these four players have made in their first weeks in America.

Until three years ago the perfection, and virtuoso quality of this quartet was the prime ambition in the life of Feri Roth, the youthful leader of the organization. Like many others he studied hard, worked hard, played, taught and did everything to equip himself for the work which has brought him such unusual success. Then he met the players who now form this little organization, told them of his ambitions, and luckily they too were of the same mind. The story of the first year is a succession of work, practice, and more work, and more practice. Hour after hour, and day after day they practiced together going over the even smallest details, brushing up places in their playing which to to them merely a partial perfection.

The patience of these four young men was remarkable, for they would not play the average musician was perfection, but in public until they were absolutely sure of their ensemble. Months after their first meeting they gave their first public concert, and were rewarded for their weeks of toil. More practising, and more concerts, each one a greater success than before, until the critics of both Europe and America acknowledged that there was no greater perfection than their work. When they had made the tremendous success at their American debut, they added an extra hour a day to their practising so that each succeeding concert would be more satisfactory to their listeners. The wisdom of this move was evident because at their first New York concert as the same critics who had heard them at Pittsfield the month previous, renewed and enhanced their original praise and remarked that they played even better than before. Those words pleased the members of the little group more than anything else. The old adage that 'it is easy to get to the top, but hard to stay there,' is well understood by the Roth Quartet for they continue to set a higher goal after each performance. The Carmel Music Society, which is bringing them here is to be thanked by all lovers of music for making this treat possible.

The sale of single tickets will commence on Wednesday, January eighth, at the theatre box office, which will be open daily from eleven to five.

CARMEL MUSIC SOCIETY

SECOND CONCERT OF SERIES

ROTH STRING QUARTET

SUNDAY NIGHT

JAN. 12

AT 8:30

THEATRE OF THE GOLDEN BOUGH

SEAT SALE OPENS WEDNESDAY, JANUARY 8
11 TO 5 DAILY, AT THE THEATRE
ADMISSION $1.50 TO $2.75

SOUVENIR

A valuable souvenir and memento of one of America's greatest artists, William Merritt Chase, has recently come into the possession of Arthur Hill Gilbert, himself a winner of the National Academy prize, in the form of a pallette used by Chase during his stay here. The pallette was given to Gilbert by the owner of Chase's studio.

According to Mr. Gilbert, William Merritt Chase was one of this country's foremost painters. He was president of the American Society of Artists for ten years and was the founder of the school that bears his name. Chase was also a member of the National Academy of Design and was the winner of the Proctor prize in 1912 for his "Portrait of Mrs. H." He also won fame with his portraits of the artists Whistler and Duveneck. Some of his other canvases were "Ready for the Ride," "The Apprentice," "The Court Jester" and his portraits of General Webb and Peter Cooper.

Chase was born in 1849 and died in 1916. He was the pupil of B. F. Hays of Indianapolis, J. O. Eaton of New York and A. Wagner and Piloty of Munich.

Mr. Gilbert has the pallette of Chase on the wall of his studio in the Seven Arts building.

ZIMBALIST IN RECITAL

Efrem Zimbalist is to play at Dreamland Auditorium in San Francisco on the evening of January seventh and at the Auditorium Theatre in Oakland on the following evening.

His San Francisco program will include the Brahms "Sonata in D Minor"; the "Suite Bizarre" by Isador Achron; Wilhem's arrangement of Schubert's "Ave Maria"; Spalding's arrangement of a Chopin Valse; Sarasate's "Fantasy" based on "Carmen"; and Zimbalist's own arrangement of Glinka's "Persian Song."

SCIENCE AND A CENTURY OF PROGRESS

By D. T. MacDougal

(Written especially for The Carmelite)

If a broadened and intensified awareness of the world about us connotes an improved civilization, much is to be said for the present century. Some cynical philosophers hold that the stir and clangor of these modern times holds but little that can be taken indisputably as progress. It is a sober fact that we are not widely separated from the medieval in many phases of human activity. The lengthening shadows of many yesterdays still darken the way before us. Then, pessimists hold that many inventions have dulled the ardor of doing and killed the finer flavors of living.

So must the old wise ones have argued when human burdens were first eased from aching backs to carts with screeching wooden wheels a hundred centuries ago and devotees of the river gods must have been deeply outraged when the stream was made to turn the circle of scoops of the sakieh which lifted water over the steep banks to the thirsty fields.

We move; and so must every thing in the universe change place constantly. The solar system carrying our tiny bit will never again occupy the position in space that it does when you read these lines. Science is concerned chiefly with the rate of change in the physical world and in the series of transformations, progressive and regressive, which have taken place and are unceasing in the world of living things. Have we gone far enough? and should we give scientists a holiday as a fatuous cleric has suggested? The experiment would be as irrational as a war and the consequences far more damaging. The practices of the scientist are founded on systematized curiosity. In his prying into the nature of everything he has become inured to the occurrence of the unexpected. The finest surprises are those furnished by his fellow men. He may weigh, measure, plot, calculate and interpret almost anything. Now and then he finds himself in fields forbidden by various types of "fundamentalists." Then again his wanderings into metaphysics raised spiritual expectations with the inevitable reaction as to the "failures of science."

It has remained to a group of broad-minded citizens of the greatest city in the Mid-West to take an attitude toward science in vivid contrast with the doubts and condemnations noted above. In casting about for a form of expression and a method of celebration of the hundred years of growth of the city of Chicago they have taken the ground that this century has been one of human progress in which the race has participated and that this advance has been coincident with and based upon research and discoveries in science.

Early in 1928 the trustees of the exposition to be held in Chicago in 1933 approached scientists with the proposal that they advise them as to the manner in which the changes which they take as progressive and which they believe to be founded upon scientific achievements might be best illustrated. After many exchanges a Science Advisory Committee of "forty members from among the leading scientific, technical and engineering societies and universities, each representing a particular field of science and engineering" was appointed. By the terms of the agreement when this committee presents a unified and practical plan it will be automatically accepted by the trustees of the "Century of Progress."

It has been agreed upon by the committee, on which I have the honor to represent botanical science, that the basic principles or processes in every field of science shall be illustrated by exhibits in which discoveries and their development to a stage in which they have been applied by inventions improved methods in agriculture and mechanical industries. In the final extension of each line the attempt will be made to show in what manner and to what extent human life and civilization have been affected. No demonstration of such a nature has ever been attempted and the members of the committee are finding their task a serious one. Semi-final reports are to be made in New York early in the year and the ultimate working plans must be completed by April. After these plans are in hand, the exposition management is to employ a producing staff which will make and arrange the exhibits under the supervision of the committee, which acts as board of reference until the close of 1933.

Nothing could better exemplify the attitude of the "Century of Progress" toward science than the fact that the chairman of the architectural commission, when asked to give the committee a sketch of the buildings, replied that none would be made until it was seen what structures would be needed to house and display our exhibits; hitherto, exhibits have been chiefly moulded to fit into architectural forms independently conceived and frequently as unsuitable as hoop-skirts to a lady on horseback.

The century closing in 1933 has witnessed the greater part of the important happenings in science. Consequently the committee has before it a task of no small magnitude. The cordiality with which it was invited to cooperate with the management is in itself a sincere recognition of the part that science plays in modern life.

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THE CARMELITE

CARMEL - BY - THE - SEA
CALIFORNIA

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Let's See Now . .

by LINCOLN STEFFENS

A HAPPY NEW YEAR to You, and here's how to have it, locally.

The historical event of 1929 was the President's Conferences in Washington with the presidents and bosses of industry and finance, to consider business as a whole, meet the impending depression and adopt a plan to carry our prosperity onward and upward through the next few years. This is the first attempt to deal with what are called panics. It is the first time business men have been called upon to form a business government of business, give it a head, and try to understand and control the economic forces which heretofore have controlled us. The President's call is a recognition of the fact that the governors of business are as essential a part of government as our political executives and legislators are; that we, the people who are subject to the laws and acts of the state, are also subject to the rules, policies and management of the mines, factories, shops, and offices where we work and trade.

Progress is measured by the recognition of facts and felt as the increasing control of natural forces follows those facts and figures. Mr. Hoover's conferences were, then, a sign of progress. And they did adopt plans for the centralized management of business as a whole, all business. Whether those plans work out or not, they are a step forward. But, if they do work out—if our new business-political government does moderate the speed and depth of the downward curve of prosperity, we shall have a happy New Year or two—even more.

The experiment might well be watched in 1930. It will be the best story of the new year. If the newspapers could handle it with anything like expert acumen and historical sequence, this vital story would be the most fascinating and personal serial they ever published. But it is not only a national spectacle to watch. The spectators can work with and play a part in the vital story. In a word, there is something for Carmel, the Peninsula, California, to do.

Those conferences decided, not to lay down, as we used to do, before the storm; not to reduce buying, building and wages, but to continue and, wherever possible, to increase consumption, construction, wages, and employment. The political government is to carry on its public works and start new ones on a grand scale. Monterey harbor is to have a breakwater, for example. The captains of big business published inspiring lists of their proposed expenditures and added increased appropriations for the year.

Now this united program is in itself an assurance of great activity, but it is also an example set by big business men and politicians to all business men and all the people: producers, traders, workers and consumers, and unless that bold lead is followed the experiment will not succeed. Unless Carmel, Monterey, California, catch the spirit of Hoover's business statesmanship and do somewhat as his big business leaders have done, the new economic policy will not work. The big fellows cannot do it all alone. What can we do here?

We can go on buying and building and enjoying life. We can continue to pay good wages; we might even raise wages. We certainly should grasp the idea big business has well perceived, that one master key to our general prosperity is labor. The workers are consumers as well as producers. Their prosperity, productivity, good-will—their happiness is the basis of the happiness of all of us. The Monterey Peninsula might well settle with Labor the old conflict that has disturbed us and our business long enough. Make peace, and make it on the hard-boiled, unsentimental lines of the Washington Conferences, in the interest of business.

It would not be possible to persuade many of the practical wisdom of this local policy. Only leaders could see it, and there are not many natural leaders of men in a community as small as this. President Hoover did not find more than a couple of hundred in the whole United States; he called only four or five from the whole state; none from here. But if there were one or two here or hereabouts, that would be enough to set the example. The difficulty would be that that one or two would be seen higher-up and taken away. Meanwhile, however, for 1930 one man could do something or get it done and so bring the Monterey Peninsula into line with the new national policy of controlling our fate, managing our prosperity and making the happiness we have only wished for in the past and often missed.

Anyhow, this year we can not only wish you—we can point out to you the road to a Happy New Year.

MR. Hoover is an engineer. He has said that by engineering we can solve the problems of poverty and misery. His conferences have tackled, so far as we know, only management of consumption. But they must have looked at, and, with a head, they will surely be regulating, production some day.

■ ■

THERE is something new in Labor, too. President Green of the American Federation of Labor has declared that to win and to hold higher wages the workers must earn their pay; that they must produce more and better work.

■ ■

IN negotiations with local workers, the agreements should prefer the labor that lives here, our neighbors; the organization of labor should be strengthened, not weakened. And, above all, keep in mind that there is no right and no wrong in a labor conflict. A conflict between labor and capital is a conflict of forces, not of morals or of men or of classes.

■ ■

SENATOR BORAH, good man and liberal leader, says prohibition cannot be enforced by the present organization of officers, and he says it as if he thought that another set might do it. He probably believes in "good men," like himself. Doesn't believe in cause and effect. Doesn't see that, if you remove the liquor law enforcers without removing the cause of their corruption, the new, good men will be made bad men. Here is the liquor situation: The government pays men good salaries, say five hundred dollars a month, to enforce the law, and the rich bootleggers say to them: "We will pay you a thousand dollars not to enforce the law." That's enough for the good business men, but the bootleggers remind them that besides the "grand" he pays, the good man can keep the few hundred the government pays. That makes fifteen hundred dollars. Not many weak men can withstand that temptation; the economic pressure is too strong for them. And, if the honest men Borah is thinking of do stand up against it, the captains of the liquor industry who are high-up in politics, say to them: "If you won't take our bribes, we'll have you removed from office." Yes, and if the strong good men defy the threat, the strong bad men will indeed get rid of them, not only for liquor's sake, but as an example to the other honest men.

You would think that this was well understood in this country, where we have seen railroads, public utilities, power and other rich businesses "get'" reformers year after year, generation after generation. It is not understood. The Senator Borahs represent us. What we ought to do is to seek and deal with the cause of our kind of thinking, ours and Borah's. Good people are the very devil and their ideals are—well, they are not heavenly.

Again, Mr. Borah, with his honest, impressive face, is declaring in the "talkies"

that we have a military government in Haiti and that he does not believe in our maintaining a military government in any foreign country. Does he believe in our governing anyhow any foreign government? Doesn't the chairman of the Senate Committee on Foreign Affairs know for what and for whom we govern Haiti; and that being there and doing what we do, we have to use the Marines? Does he not know, this insider, that and why we are slowly, surely becoming an empire? Doesn't the liberal leader and his liberal followers know that liberalism has been tried at home and abroad and that it has failed? No. He does not and they do not. They are honest men, sincere and good, and that's what's the matter with them and with us. It's our very goodness that is no good.

The Theatre . . .

By Adolf Genthe

After a long and useful career the Drama League of America has combined with the Church and Drama Association and the American Theatre Association to form the Church and Drama League of America. In the words of its authorized propagandist, Mr. George Reid Andrews, "the friendly support of the Church is looked upon as a distinct asset in the movement. Hitherto many earnest men and women in local communities, who have built our churches, schools, libraries and museums, have been reluctant to take an active interest in dramatic affairs because of the traditional opposition between the Church and the theatre. **Through this combination of the Church and the drama,** these conflicts are being overcome . . ."—really, I cannot go on. Read the rest of it elsewhere if you like it. For twenty years the drama League, incessantly handicapped through lack of funds, has nevertheless fought a brave fight for the freedom of the Theatre; freedom, that is, from the stranglehold of Theatre Business. Now, it seems to me, its leaders of the moment have surrendered its birthright in exchange for financial pottage on which it will not be unlikely to choke itself to death. Exit the Drama League. Finis!

■ ■

Why does the organized Church absorb —pardon, unite with—the Drama League? "Der Teufel weiss"—which, being translated, means that the plan is obviously a new attempt to respond to the hue and cry that Something Must Be Done to Hold Young People in the Churches. Perhaps something must. But, as Bernard Shaw once remarked, why not give **Christianity** a trial?

■ ■

Moving down with the years from bicycle picnics, strawberry socials and charades through an era of young people's orchestra and glee clubs, the churches have latterly resorted to gymnasiums, dances and motion picture showings— but these lures have apparently proved no match for the new attractions of the far-reaching automobile, Prohibition gin and the uncensored down-town movie.

And now, I suppose, every church is to have a "theatre" in its basement! As announced by the President of the new organization, the Rev. S. Parkes Cadman, "It is our plan to divide the country into regions and to develop strong regional organizations and programs for the furtherance of the many activities in process and in contemplation."

■ ■

I protest that the theatre is an art and that over-organization suffocates art. And when the motive is primarily ethical and not aesthetic the death of art sets in quickly. As a man of the Theatre, but with no lack of respect for the Church when it is sincere, I cannot do otherwise than oppose these "strong regional organizations and programs" with which we are threatened, however noble the impelling motives.

For the art of the Theatre must be practiced for the pleasure of the people and the joy of the artist; and for the upbuilding of the Theatre as such, an ancient instrument ministering to mankind's aesthetic liberation. An organization whose manifest object in a belated alliance with the Theatre is to hold itself and strengthen its own powers, using the Theatre as an instrument and a means, will meet with a cry of countless lovers of the Theatre, "Hands Off the Free Theatre!"

■ ■

Nearly three thousand years have passed since the impulse that sent the citizen to the public worship of his God was identical with that which sent him to his Theatre. Thirty centuries of human history have produced developments so divergent that no "regional organization" of today, however powerful, can merge them even momentarily. Art is art, and Ritual is Ritual, and nevermore the twain shall meet. And he who concerns himself with Theatre without (in Gordon Craig's phrase) "concerning himself with the heart of it, and with loving it"—loving it for itself and not for a further purpose—merely ploughs the sand, if indeed he sows not dragon's teeth.

■ ■

With "Journey's End" at the Geary, the Chauve Souris at the Curran, and the Stratford-on-Avon Players at the Columbia in Shakespearean repertory, San Francisco offers rich fare to the play-starved of Carmel. And if these offerings be caviar, he may repair to the Alcazar and burst his weskit buttons over the antics—or are they antiques?—of Kolb and Dill.

"I do not like thee, Dr. Fell;
The reason why I cannot tell;
But this I know and know full well,
I do not like thee, Dr. Fell!"

A correspondent of The Carmelite writes that Professor George Pierce Baker, of Yale, told her hat Maurice Browne's plays at the Golden Bough "were not good." These plays were done in 1924, not in 1927, as stated by the correspondent. The professor, says she, "did not specify" why the plays were not good, "nor," she continues, "did I ask him." Timely criticism, and so helpful at the present juncture. The best part of the story is that Professor Baker was in Carmel only a few days and saw only "The Mother of Gregory," the first of Browne's six productions at the Golden Bough. Not that Browne, the smallest part of whose fame rests on the fact that his royalties have grown to $30,000 a week, cares a continental whoop. I hold no brief for him, but I would like to know **why** his plays were "not good," so that I may run to Mr. Kuster and warn him against importing any more incompetent directors to his theatre.

■ ■

Another of the 1924 plays, Bloch's "The Princess Who Wouldn't Say Die," which was given its world-premiere by Maurice Browne at the Golden Bough, is at the moment delighting London, under the personal direction of Ellen Van Volkenburg, co-director with Maurice Browne in Carmel. A third, St. John Ervine's "The Ship," also given its premiere here, has since proved a favorite with the discriminating on both sides of the water.

■ ■

Speaking of premieres, it is regrettable that the delay in getting Carmel's new season under way has deprived us of the first American production of Leonard Frank's noted "Karl and Anna," at the Golden Bough. The New York Theatre Guild made this play its first production of the winter season, with varying reports as to its success. The fault seemed to be not in the play, but in the unatmospheric production. I hope it still remains on the Golden Bough's list of possibilities.

■ ■

Next week: An outline of Clive Bell's "Cinema Aesthetics."

BERTHA WARDELL WRITES ON THE DANCE

The Carmelite is pleased to announce for early publication a series of three articles by Bertha Wardell, who will be remembered for her "Dances in Silence" at the Weston Studio in October.

Under the general title of "The Modern Dance," Miss Wardell will write on:

I. "The Place of Isadora Duncan";
II. "New versus Old Form";
III. "A Basis for Criticism.

The first article of the serie will appear at an early date.

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Between You and Me

By the Lamp-post

What is wrong with our attitude toward children? Why is it that even "movies for children" are not movies for children? Last week a children's movie came to Carmel. Frankly, "Peter Pan" was a disappointment. It showed that the movie people, childish as they are in other respects, have the same lack of respect and courtesy for children that most adults have.

Would you consider it polite to be talking with one person in the presence of another, making faces at that other, or oblique references to their qualities? Carrying on, in fact, a conversation calculated to show your own superiority at every step? Winking at the person to whom you were talking, to show how you both appreciated the delicious drollery of the third person? You would not. But that is how we behave toward our children.

"Peter Pan" was not a children's movie, nor was it, except in a few passages which might have been gathered together into a half-hour film, for children. This could be seen at the Playhouse from the children's questions.

"What's he doing, mother?"
"Why is she crying?"
"What does 'Wendy' mean?"
"Which is 'Peter Pan?'"
—ad inf.

A children's movie, above all others, should be done without sub-titles; the test should be, can a child "get" all of this without the presence of an adult? And there should be continuous action.

In this movie, there were long, slow, drawn-out scenes of grown-up emotions which told nothing to a child. It was amusing to see the children's relief when at last the pirates came into action.

The actors could have been better chosen, too. The Mrs. Darling of our childhood "Peter Pan" was a really motherly-looking lady with long, enfolding frocks and real emotions. The mother in this petite Hollywood star, was just that and tent on the fact that she was acting the mother in "Peter Pan" than in the loss of her children. And "Peter," acted by a petite Holliwood star, was just that and neither "Peter Pan" nor a fairy nor even a little boy who didn't want to grow up. "Why does he make eyes like a girl?" as one child expressed it.

It is not to carp at the P.-T.-A. that these lines are written, far from it. It was one of the friendliest things done at Christmas-time in Carmel, and we are all for doing more things like this for the children—at any season. It is to find out why it is so difficult for grown-ups to get a child's attitude. There are practically no books written for children any more than there are movies—every grown-up knows how they have to put away the book, stop reading aloud, and tell the story to a child who really wants to understand. The grown-up seems unable to give up grown-up attitudes or to forget that other grown-ups will be listening in. With the exception of the classic fairy tales and Struwwelpeter, we can think of not one book that can be read to a small child without expurgation or alteration.

* * *

"Mr. Darling was such a fidget that they couldn't keep any servants and so they had to employ a dog as a nurse." Imagine your telling that to a five-year-old in explanation of why they had Nana.

Incidentally, for those who believe children can be brought up to disapprove of war by not giving them toy soldiers, it was instructive to see the delight at the pirates and the fighting on the pirate ships.

And why was it on leaving the theatre when one child was asked, "Well, wouldn't you like to be 'Peter Pen?'" he answered quickly, "Oh no! I want to be 'Captain Jim Hook.'" Can it be that after all there is something in the doctrine of original sin?

THE SEVEN ARTS

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DOLORES BAKERY

"NO MORE FRONTIER"

Reviewed by Yvonne Navas-Rey.

That George Pierce Baker should put on such a production as "No More Frontier" at the Yale University Theatre, is not an indictment against him, but rather a revelation of the ordeal he is made to go through. And we hasten to say, that were it labelled as it should be, a pageant, a favorable review would be written about it, for it falls entirely in line with all pageant requirements; excellent settings, excellent lighting effects, costumes accurate and well made, with the addition of the whole production smooth and gliding along as it were on well oiled wheels, like an eight-cylinder car running on a paved highway!

But it is given as a play and this is altogether a different matter. For it truckles ardently to all the foibles and prejudices (we were going to say ignorance) of Mr. and Mrs. Average Citizen of the United States! (It is necessary, in order not to be misunderstood, that Mr. and Mrs. Average Citizen of England, France, Germany, Italy, Spain, etc. exist also? However, they do not oppress the theatre to the same extent.) "No More Frontier" is given out as being the history of one American family through five generations. As a matter of fact it is the old standardized and distorted story of the Winning of the West, a subject that should and perhaps some day will inspire a work of great magnitude, and so one is irresistibly reminded of La Fontaine anent a mountain which after great labor brought forth a mouse! The author, having apparently no vision, handed out the time-honored puritanical chestnut of the "worthless" element consisting, of course, of the immemorial cattle rustler, illustrating the equally ancient and false adage, that of death being the wages of sin, while the "good" man, is made of course to "make good" (the repetition of the adjective being intentional on the part of the writer), and acquired important material prosperity!

A redeeming point was made by presenting the viewpoint of the Indian, with the reiteration of his belief in communism and of the iniquity of buying and selling land. But it was altogether too brief and easily disposed of.

And now what of the audience? Incidentally two public paying performances are announced for the middle of January. This was invitational and we suppose largely, if not all, academic. The men were not in evening dress, but were well-tailored and groomed, while the women had taken the trouble to present themselves suitably garbed. (That is generally the rule in New England. In Boston the men go as far as wearing tuxedos in the evening.) But we failed to hear, outside of our small crowd, one single illuminating remark about the play, although the head of the graduate studies in French and his wife were not far away. But we could guess their intimate reactions. And we knew that had a stimulating remark been made, that it would have been considered, as they say in England, distinctly 'bad form.' The appearance on the stage of the feminine costumes of the '80s and '90s, on the other, which in Carmel are, (when presented in such a play as "Hedda Gabler," for instance,) viewed objectively, that is, historically, in this instance, were considered **personally** by the women in the audience, many of whom probably remembered wearing similar ones and loud titters greeted each individual appearance. One was reminded irresistibly of a crowd of school girls. . . .

To sum up; one meets in this country with artistic and intellectual intelligence in unexpected places. However we think one may truthfully say that in general, the seeds that are being sown in some departments at Harvard, Yale, Princeton and the University of North Carolina, and at Smith in the case of the undergraduate girls, are not yet bearing fruit on the outside except in isolated cases.

And so the theatre suffers, because it is essentially a pleasure that appeals only to the discriminate minded; in other words, it is essentially aristocratic, aristocracy being considered as a state of mind and having nothing to do with the descendants of feudal barons. It is not democratic and cannot prosper in a democracy. We are speaking, of course, of the real theatre, and not of productions such as "No More Frontier."

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State News . . .

(By arrangement with United Press)

Every voter in Carmel must register again after January first, if he expects to vote at the two state elections in 1930—the August primary and the November general election.

This announcement was made by Secretary of State Frank C. Jordan, who said that with the coming of the new year, the registerations of some 2,313,816 qualified electors in California are automatically cancelled.

At the presidential election in 1928 only 1,846,077 of these citizens exercised the privilege of voting, Jordan said. In Monterey county, out of a total registration of 14,373 the total number of votes cast was 11,966.

"Any person who desires to sign one of the various initiative petitions which are now being circulated to place measures on the ballot must show himself to be newly registered after January 1," Jordan declared.

With burden of California's rapidly mounting education costs falling directly on owners of property, taxpayers are wondering what the joint legislative tax committee, appointed by the last legislature to conduct a survey of the tax situation in this state, will do to relieve them. Last year the counties of California paid out a total of $331,592,354 in cost of local government. Of this sum, $129,654,838 was spent by the counties for educational costs.

Monterey county paid $714,217 for educating its youth, out of a total cost of government in the county of $2,475,427. California counties are paying on an average, 38 per cent of their tax money for education. This is the great percentage of the total spent in the state for school support, as the state government only aided the counties last year by adding $26,500,970 to the $129,654,838 expended by them for education.

Forecasting the findings of the 1930 census enumerators, the State Department of Education today estimated the population of California at 5,769,538 as compared to 5,631,930 in 1928.

The population of Monterey county was fixed at 46,860 as compared to 44,350 in 1928.

Sixteen state highway contracts totalling $4,500,000, to be let in January—that is California's answer to President Hoover's "Speed-up-public-works" program.

This is the largest volume of state highway work ever offered to contractors in any one month in the state's history, according to B. B. Meek, director of public works, who said:

"With only 25 per cent of the time period of the present biennium past, 45 per cent of the highway projects programmed for this biennium are either under contract or advertised for bids. In other words, highway work is being given to the state at a time when public work is most needed."

A state-wide survey, by counties, to ascertain the number of blind who can be trained in an occupation is being conducted by the state department of institutions. Those who are able, and willing, will be admitted to the Industrial home for the Adult Blind in Oakland for training. Four persons were admitted to the home in November, bringing the population to 124 with vacancies for 19 persons.

Custodianship of four more historical landmarks of California has been accepted by the state park commission.

The Mission San Francisco de Solano at Sonoma, northernmost of the chain of missions established by the Padres, will be cared for by the state.

The Old Theatre Building and the Junipero Serra Monument at Monterey have also been turned over to the commission for administration.

Negotiations for a lease with the federal government, covering the old Monterey Customs House, have been started, it was announced.

Progress is reported in securing considerable areas of beach land in Southern California for state park purposes.

Fewer babies die in California than anywhere in the United States and yet this state leads the union in the death rate of those past middle age.

These contrasting facts were brought out by the director of the state department of public health Dr. Walter M. Dickie at the governor's council meeting in a report on the death rate in California.

But loyal Californians need not shudder at this apparent slur on effect of the climate on elderly people. Migration of large numbers of adults who have reached the age of retirement and come here to spend their last years is blamed by Dr. Dickie for the high death rate.

The low infant mortality is offered as proof by the health director that California is still a health paradise, despite adverse figures.

And to keep it such Monterey county last year spent $22,943 in health conservation, according to Dr. Dickie.

"Boosters for California can look on the bright side of this picture," Dr. Dickie declared.

"Take the amount spent for health conservation, and the low death rate for mothers and babies. The former is well above the average in the United States and the latter considerably below."

Violent deaths are much more numerous in California than in the rest of the United States, Dr. Dickie said. Suicides in this state for 1928 number 29.4 per thous-

and, while elsewhere the rate was 13.6. Deaths from drowning were 14.2 per thousand here, and but 7.1 for the rest of the states. Deaths from automobile accidents registered 38.5 per thousand in California and 20.8 in the remainder of the United States.

"Our outdoor mode of living probably has much to do with the high rate of most of the deaths listed above," Dr. Dickie asserted.

"California has a much lower rate for communicable diseases than the United States has as a whole. Among such diseases are typhoid fever, malaria, smallpox, measles, scarlet fever, diphtheria, dysentery and erysipelas. Health departments and public health workers in the various counties of the state can justifiably claim a part of the credit for the lower death rate of these communicable diseases."

An epidemic of pnuemonia during February and March is predicted by Dr. Walter M. Dickie, director of the state Department of Health. The prediction is based on a method of forecasting epidemics through study of current data. About the only cheer in sight, according to Dr. Dickie, is the fact that outbreaks of "flu" and pneumonia in the spring months are usually not as extensive as those during the fall.

California's longest and most serious fire season since organized protection has been in effect closed with advent of the rains. Director of Natural Resources Fred G. Stevenot made a report at the governor's council meeting recently on the devastation wrought by flames to the state's forests during the long fight, since the menace started in June.

"Both state and federal governments were obliged to maintain their organizations upon a summer basis until December ninth," Stevenot told the council.

"We have completed the most disastrous season, from the viewpoint of a menace to natural resources, in our history. Under normal conditions it is expected that the fire season would ordinarily close any time from September fifteenth to October first.

"Starting in June, state and federal rangers have fought fire almost continuously. The United States Forest Service has expended over $400,000 in California this season, and the state will have spent approximately $120,000 by the time all claims are settled."

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THE NEED FOR INDUSTRIAL ART SCHOOLS

by Helen Hawley Narozny

(in "The Pavawut," San Diego)

A few years ago there was an international exhibition of industrial arts held in Paris. Much to the chagrin of artists in America, they were not invited to contribute any of their work for this exhibition. Feeling ran high among designers and manufacturers of furniture and other crafts.

When those in charge of the exhibition were asked why Americans were not invited to contribute, the accusation was made that the Americans had no style and could make no original contributions because they were only copyists.

All of this came out in the newspapers and caused agitated discussions in the studios. Naturally all of this led to more interest being taken in the industrial arts movement which had begun in a small way before the Paris exhibition.

* * *

When Henry Ford decided to hire the best designers that he could find to create a more beautiful design for his cars, the press published the news, and interest in industrial arts was renewed. Up to this time the mental attitude of most of the manufacturers had been one of indifference to the very great economic importance of good design in the making of articles of all kinds. It was the economic pressure of competition due to the greater attractiveness of the cars manufactured by others that awakened Henry Ford.

About this time an organization called the Association of Arts and Industries, sponsored by the manufacturers and artists made a careful survey of conditions pertaining to the industrial arts here and abroad. It was found that we export two billions of dollars worth of raw materials to foreign countries which is in turn made up into various articles of artistic design and shipped back to this country.

Naturally this gave rise to the question, "Why don't we manufacture our own articles of like nature and put that six billion dollars into American pockets?"

The answer is, we can not. As conditions now exist our craftsmen have not the training necessary to do this work. In Europe the workers are trained in Industrial Art Schools. England has three hundred fifty such schools. Germany has fifty-nine, and Italy and France have two hundred. Other countries in Europe are not far behind in doing their share along this line.

By observing the trade-marks on the gifts in the shops, some idea of the magnitude of the competition endured by our craftsmen will be shown. Japan, Czecho-Slovakia and Russia are not far behind England, Germany, Italy and France in the amount of gifts sold in the United States. As to the number of industrial art schools in the United States no figures seem to be available. Several have started and failed, but we have at least two. This fact was brought out by the Association of Arts and Industries. They are interested in organizing these schools, probably with the idea of keeping some of that six billion dollars for American manufacturers and their craftsmen.

It matters little whether their motives are altruistic or not, because all things done along this line of action seem to be for the good of the arts and the artists.

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